

STAGE SIX



Tunes using the notes Concert A, Bb, C, D, Eb, and the new note, F.

The values Semi-Breve, Minim, Crotchet and, Equivilent rests.

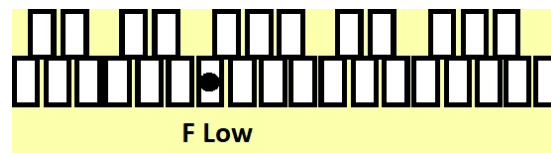
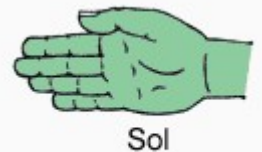
The concepts of Fermata, Breath Mark, Duet, Divisi, Solo, Soli, Tutti, Tacet, Ties, Slurs, Double Bar, Phrase and, Kodaly.

Plus the new concepts:

Trios - Three players, or groups of players playing three different parts, the time signature $\frac{4}{4}$ ("four four" or "Common Time" = four crotchet counts or beats to the bar)

C for common time, (the abbreviation for $\frac{4}{4}$) & the new time Signature $\frac{3}{4}$. CODA - the end.

No 6.01 - NEXT NOTE - CONCERT F



Use Right hand

MALLETS LOW

TIMPANI

DRUMS

AUXILIARY PERCUSSION

CLOSED HIGH HAT:

Hold the Hi Hat Cymals closed by holding the foot pedal down and, tap with the right hand stick.

Note that the Hi Hat symbol is a plus sign as opposed to the Ride Cym being and x.

No new notes for Aux.

Percussion (Low Mallets) Page 75B

№ 6.02 - WARM-UP 4 AND REVISION.

1231 Use Right hand. Use Left hand. Left Right 1235 L R

Mallets low

BD Low A Low C Low D Low Eb Low F Low

Timps.

Drums BD SD Ride Cym Crash Cym Closed Hi Hat Rims

Aux. Perc. Tri. TAMB. WB SUS. CYM. Hand Cym.

Timps - if you do not have enough Timpani drums, choose which notes you will use.
Try to occasionally change the tuning on each drum to be able to play additional notes

1237 1238 1241 1244

Mallets low

Timps.

Drums

Aux. Perc.

1246 1247 1250

Mallets low

Timps.

Drums

Aux. Perc.

1252 1253 1256 1259

Mallets low

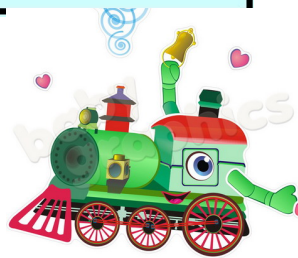
Timps.

Drums

Aux. Perc.

TRIOS

Just as a duet is two players or groups of players playing different parts, a Trio does it for three. Now we have an additional Part C



No 6.03 - DOWN BY THE STATION

1260 1262 1265

Mallets low

Down by the stat - ion ear - ly in the morn - ing. See the lit - tle puf - fing bill - ies all in a row.

PART B

PART C

Timps.

Drums

Aux. Perc.

1268 1271 1274

Mallets low

See the en - gine driv - er pull the lit - tle lev - er, Chuff chuff chuff chuff off we

Timps.

Drums

Aux. Perc.



No 6.04 HOT CROSS BUNS

1276 1277 1280 1283

Mallets low

PART B

PART C

Timps.

Drums

Aux. Perc.

Hot cross buns, hot cross buns. One a pen-ny two a pen-ny hot cross buns.

1284 1286 1289

Mallets low

Timps.

Drums

Aux. Perc.

If you have no daugh-ters give them to your sons. One a pen-ny two a pen-ny hot cross buns.

REPEAT

||: :|| Repeat marks - the section of music between the repeat marks is to be played twice.

(If the first pair of dots does not appear, then the repeat is from the beginning.)



No 6.05 - RAIN RAIN, GO AWAY.

1292

Mallets low

PART B

PART C

Timps.

Drums

Aux. Perc.

1295

Rain, rain, go a - way
Rain, rain, go a - way

Come a - gain a - noth - er day
Come a - gain a - noth - er day

1296

Mallets low

Timps.

Drums

Aux. Perc.

1298

Dad - dy all wants to play play
We - dy all wants to play play

Rain, rain, go a - way
Rain, rain, go a - way

Percussion (Low Mallets)
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No 6.06 - WIGGLE WOBBLE TOOTH

1300 1301 , ,

Mallets low

Wig - gle wob - ble loos - ie tooth, wig - gle with my tongue tongue.
Push it fro and push it to, Wig - gle back and forth now.

B

C

Timps.

Drums

Aux. Perc.

1304 , 1307 ,

Mallets low

Wig - gle wob - ble loos - ie tooth, whoops! not hun - gry now.
Where's it gone to? It's not there. Whoops! not hun - gry now.

B

C

Timps.

Drums

Aux. Perc.

No 6.07 - AURA LEE

1308 , 1310 ,

Mallets low

B

C

Timps.

Drums

Aux. Perc.

As the black-bird in the Spring, 'neath the will - ow tree.
In thy blush the rose was born, Mus - ic, when you spake,

1312 1313 , ,

Mallets low

Timps.

Drums

Aux. Perc.

Joy - ous - ly I heard him sing, of his Au - ra Lee.
Through thine az - ure eye the morn, Spark - ling seemed to break.

No 6.08 - MERRILY

1316

Mallets low

B

C

Timps.

Drums

Aux. Perc.

Mer - ri - ly we roll a - long, roll a - long, roll a - long.
Come the waves to splash us wet, Splash us wet, spalsh us wet.

1320

Mallets low

B

C

Timps.

Drums

Aux. Perc.

Mer - ri - ly we roll a - long, all the live long day.
Come the waves to splash us wet, On the deep blue sea.





No 6.09 - MARCH SOUTH (For Gladstone South State School)

1324 1325 , 1328 , 1331 ,

Mallets low

PART B

PART C

Timps.

Crash Cym

Drums

Aux. Perc.

Hand Cym.

1332 , 1334 , 1337 ,

Mallets low

Timps.

Ride Cym

Drums

Aux. Perc.

Suspended Cymbal

There are no breath marks in the next piece.
Write in the breath marks where you think they should be to give the best phrasing.



No 6.10 - MARCH CENTRAL (For Gladstone Central State School)

1340 1343 1346

Mallets low

PART B

PART C

Timps.

Drums

Aux. Perc.

1348 1349 1352 1355

Mallets low

Timps.

Drums

Aux. Perc.

Percussion (Low Mallets)

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No 6.11 - ODE TO JOY

1356

1358

Mallets low

PART B

PART C

Timps.

Drums

Aux. Perc.

Come, sing a song of joy for peace shall come, my broth - er. Sing, sing a

1361

1364

Mallets low

Timps.

Drums

Aux. Perc.

song of joy for men shall love each oth - er. That day will dawn just sure as hearts that are pure

1367

1370

Mallets low

Timps.

Drums

Aux. Perc.

are set free. No one must stand a - lone with out stretched hands be fore him.



No 6.12 - RING THE BELL

1372 1373

Mallets low

PART B

PART C

Timps.

Drums

Aux. Perc.

Now we've had our day, day at school, learn - ing all the gol - den rules.
It's a new day, Break-fast time. get - ting dressed it's time to go,

1376 1379

Mallets low

Timps.

Drums

Aux. Perc.

Ring, ring, ring, ring the bell, for its time to be go back back home.
ring Hear that bell, We should all be go back in school



No 6.13 - JOHHNY WORKS WITH ONE HAMMER

1380 1382

Mallets low

John - ny works with one ham - mer, one ham - mer, one ham - mer.
John - ny works with two ham - mers, two ham - mers, two ham - mers.

Timps.

Drums

Aux. Perc.

How many times could you play or sing the song?

1384 1385

Mallets low

John - ny works with one ham - mer, then he works with two.
John - ny works with two ham - mers, then he works with three.

Timps.

Drums

Aux. Perc.

Percussion (Low Mallets)
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Percussion (Low Mallets)
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No 6.14 - LIGHTLY ROW

1388 1391

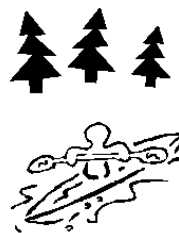
Mallets low

Light - ly row, light - ly row, ov - er glas - sy waves we go.
Far a - way, far a - way, Ech - o in the rock at play;

Timps.

Drums

Aux. Perc.



1392 1394 1397

Mallets low

Smooth-ly glide, smooth-ly glide, on the sil - ent tide. Let the windsand wat-ers be,
Cal - leth not, cal - leth not, To this lone-ly spot. On-ly with the sea-birds' note

Timps.

Drums

Aux. Perc.

1398 1400 1403

Mallets low

min - gled with our Shall our hap - py mel - o - dy. mus - ic float. Sing and float Light - ly row, sing and float, light - ly row, in our lit - tle boat. In our lit - tle boat!

Timps.

Drums

Aux. Perc.

TIME SIGNATURE

You should have noticed that all of our bars have had exactly four counts all the time and that always, we have used the Crotchet to be one count. We will learn in future lessons how to change both of these things. If we can have a different no. of counts in a bar and can use different note shapes to be one count, we need a way of seeing which is which. To do this we use a "Time Signature" which is a group of two numbers, one above the other. The top number tells us the no. of counts in the bar (in this case Four) and the bottom no. tells which note shapes will be one count.

We know that we have been using a crotchet for one count so how do we get a number to mean one crotchet. Because the biggest note in common usage is a Semi-breve*, and there are four Crotchets in a Semibreve, we will use the no. 4 to represent one Crotchet.

We will now insert the $\frac{4}{4}$ time-signature into the stave immediately after the Clef.

* Yes, if there is a semi-breve, there must also be a breve. Because of its value of 8 beats, it is now too cumbersome and, rarely used in today's style of music.

No 6.15 - BILBY BOMP

1404

Mallets low

1406

Timps.

Drums

Aux. Perc.

1408

Mallets low

1409

Timps.

Drums

Aux. Perc.

Guitar



SOME WAYS TO ADD VARIETY TO OUR MUSIC

In Bilby Bomp, 1st time : Parts A and B tacet, 2nd time Tutti.

Here is another way, play it three times:

1st time: Parts A and B Tacet

2nd time: Part A only Tacet

3rd time: Tutti

Percussion (Low Mallets) Page 84B

No 6.16 - COMPLETE THE FOLLOWING BARS WITH RESTS

Mallets low

1412 1415 1418

REVISION OF TIES

A tie is a musical plus sign which adds two notes of the same pitch, together, to form one new note.

The sign for a tie is the same as the sign for a slur.

Before you play the next exercise, write the new count value of the tied notes.

No 6.17 - TIES - Write in the note values and, the Tie value.

Mallets low

1420 1421 1424

1426 1427 1430

_____ + _____ = _____

_____ + _____ = _____

_____ + _____ = _____

_____ + _____ = _____

_____ + _____ = _____

_____ + _____ = _____

LET'S TRY A DIFFERENT TIME SIGNATURE

The next time signature has a 3 on top so we count three beats to the bar.
The bottom number is still 4, so we still have one beat to a crotchet

No 6.18 - THREE IN THREE

1432 1433 1436

Mallets low

Timps.

Drums

Aux. Perc.

1438 1439 1442

Mallets low

Timps.

Drums

Aux. Perc.

Percussion (Low Mallets)
Page 85B

1443 1445

Mallets low

Timps.

Drums

Aux. Perc.

REMEMBER - If there are not enough people to play all these instruments, you, or your conductor, will have to choose which one to leave out.

COMMON TIME

One thing about $\frac{4}{4}$ time is that the majority of music is written with this time signature. Because it is most common to use this time signature, it is given the nick name of "Common Time" and we may use the abbreviation "C" to represent the $\frac{4}{4}$ time signature. Listen to your favourite tunes and hear how many are in a cycle of four counts. We can't see the written music but it is fair to assume that crotchets are being used to represent one beat. Did you hear any that are not in 4. Some examples are:

2 - "Colonel Bogey"

3 - "Away in a Manger" and the pipe band tune "A Scottish Soldier"

5 - "Everythings Alright" from "Jesus Christ, Superstar"

6 - "Click go the Shears" (although you may more easily hear two counts divided into three sub beats each, thus $3+3=6$)

7 - The original theme to "The Bill" and the Daly Wilson Big Band's version of "Tie Me Kangaroo Down"

8 - The Chase theme from the movie "Man from Snowy River" (although you may hear 3 counts where the first two are split into 3 and the third split into two, thus $3+3+2=8$)

9 - Jesu, Joy of Man's Desiring ($3+3+3=9$)

10 - Mission Impossible ($3+3+2+2=10$)

11 - Skirting On The Surface by "Smile" (RadioHead) ($3+3+3+2 = 11$)

12 - "Memory" from "Cats" $3+3+3+3=12$ (listen for the bar that is in 10)

13 - Opening to Skimbleshanks" from "Cats" ($3+3+3+4$)

SPECIAL NOTE FOR THE REPEAT IN THE NEXT SONG

All previous tunes with a repeat, have ended at the repeat sign. In the next tune, there is more music after the repeat.

The normal convention now is that after the repeat has been done, at the end of the second time playing through the song, play what comes next which in this case, is just one bar. Note also that in this tune, the repeat does not go all the way to the beginning.

Common point of confusion: To repeat once, is to play it twice. One day you might be asked to repeat twice which means to play it three times.

From this point onwards, the four percussion groups will be presented separately.
First up is Mallets

With "When the Saints", pay particular attention to the fact the the 1st beat of some bars is a rest.

№ 6.19 - WHEN THE SAINTS

1448 1451

A Oh when the saints, go march-ing in, oh when the

B

C

1454 1457

saints go march - ing in. I want to be in that

1460 1463

num - ber, when the saints go march - ing in. Hey!

CODA

Coda is the Latin term for "tail" and, a tail is usually at the end. The one extra bar (1465) is the tail that has been added on to be the "end" of the song. Therefore that bar is called the "Coda". When ever you are asked to play the Coda - it is the tail piece at the end. In future lessons, the Coda may be several bars long.



№ 6.20 - INCY WINCY

1466 1469

A In - cy Wi - cy Spi - der climed up the wat - er spout.

B

C

1470 1472

Down came the rain and washed poor In - cy out.

1474 1475

Out came the sun and dried up all the rain. So,

1478 1481

In - cy Win - cy Spi - der climbed up the spout a - gain.



No 6.21 JINGLE BELLS - Can you find the Coda?

1482 1484

A Jin - gle Bells, Jin - gle Bells, Jin - gle all the way. Oh what fun it

B

C

1487 1490

is to ride a Six White Boom-ers' slay. Oh! Jin - gle Bells, Jin - gle Bells,

1492 1493 1496

Jin - gle all the way. Oh what fun it is to ride A Six White Boom-ers'

1497 1499

slay. A Six White Boom - ers' slay.

№ 6.22 - CONCERT TIME TRIO 1, MEDLEY 7
Three in Three, Surprise, When the Saints, Drum Away, Bilby Bomp.

A Three in Three

B Surprise

1505 1508

A

B

C

C

1510 1511 1517

D When the Saints

1519 1520 1523

1526 1529 1532

1534 1535

E Drum Away

Hand Claps

Foot stomps

1541

1542 1544 1547

F Bilby Bomp

1550 1553

G

1558 1559 1562

No 6.23- SOLO 9 - (MEDLEY 7)

Three in Three, Surprise, When the Saints, Drum Away, Bilby Bomp.

1565 1568 1571

A Three in Three

Soloist

1577 1580

B Surprise **C**

1583 1586

D When the Saints

1592 1595 1598

Acomp- niment

The musical score is written for Mallets (Low) and consists of two staves: Soloist and Accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The score is divided into four sections: A (Three in Three), B (Surprise), C, and D (When the Saints). Section A starts at measure 1565 and ends at 1571. Section B starts at 1577 and ends at 1580. Section C starts at 1580 and ends at 1583. Section D starts at 1583 and ends at 1598. Chord diagrams are provided for the Soloist part in each section. The Accompaniment part provides a rhythmic and harmonic foundation for the Soloist part.

1600 1601 1604 1607

E Drum Away

Chord progression for 'E Drum Away': Gm (3fr.), A°7, Cm7 (3fr.), Bb, F7, Bb, F, Bb, F7, Eb7, Bb, Bb.

The score consists of a single melodic line in treble clef and a piano accompaniment in bass clef. The melody features eighth and sixteenth notes, with some measures containing 'x' marks indicating specific rhythmic patterns. The piano accompaniment provides a steady bass line with chords.

1608 1610 1613

F Bilby Bomp

Chord progression for 'F Bilby Bomp': F7, Bb, Bb, Eb, F.

The score features a single melodic line in treble clef and a piano accompaniment in bass clef. The melody is characterized by a series of 'x' marks, suggesting a specific rhythmic pattern. The piano accompaniment consists of a steady bass line with chords.

1618 1619 1622

G

Chord progression for 'G': Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, G (3fr.), Bb.

The score includes a single melodic line in treble clef and a piano accompaniment in bass clef. The melody is composed of eighth and sixteenth notes. The piano accompaniment features a steady bass line with chords.

1625 1628 1631

Chord progression for the final section: Eb, F, Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, Bb.

The score shows a single melodic line in treble clef and a piano accompaniment in bass clef. The melody continues with eighth and sixteenth notes. The piano accompaniment maintains a steady bass line with chords.

№ 6.24 - CONCERT TIME TRIO 2, MEDLEY 8
"On the Bridge of Avignon, A La Rueda, Dreydl Song, Untitled."

1633 1634 **A** Avignon. (French) 1637

PART A

PART B

PART C

1638 1640 1643

B A La Rueda.(Spanish) 1646 1649

A la rue - da, rue - da De pan y ca - nel - a. Da - me un be - si - to Y
To the wheel, wheel of bread and cinn a - mon. Give me a kiss and

1650 1652 1655

vete pa - ra laes - cue - la. Si no quier - es ir, A cués - tate a dor - mir.
go to school. If you don't want to go, Then lay down to sleep.

№ 6.24 - Concert Time Trio 2, continued.

C Percussion

1658

Hand Claps

Thigh Slaps

Foot stomps

PLAY

PLAY

PLAY

D Dredyl. (Hungarian Hanukkah)

1661

1664

have a lit - tle drei - del I made it out of clay And when it's dry and

1665

1667

E

read - y Then drei - del I shall play! Drei - del, drei - del, drei - del I

1670

1673

made it out of clay And when it's dry and read - y Then drei - del I shall play!

№ 6.24 - Concert Time Trio 2, continued.

F Untitled

1679

A

B

C

1680

1682

G Sur le pont d' Avignon

1685

Sur le pont d' Av - ign - on, On y danse, on y danse,

1688

1691

Sur le pont d' Av ign on, On y danse, tous en rond.

№ 6.25- SOLO10 - (MEDLEY 8)

"On the Bridge of Avigon, A La Rueda, Dreydl Song, Untitled."

1693 1694 **A** Avignon. (French) 1697

Soloist

Acomp-
niment

1699 1700 1703

B A La Rueda.(Spanish) 1706 1709

1710 1712 1715

C Hand Claps

PLAY

1718

D Dredyl. (Hungarian Hanukkah)

1721 1724

1726 1727 **E** 1730

1731 1733

F Untitled 1739

1740 1742

G Sur le pont d' Avignon 1745

1748 1751

Stage 6

TIMPANI

With "When the Saints", pay particular attention to the fact the the 1st beat of some bars is a rest.

№ 6.19 - WHEN THE SAINTS

1448

1451

1454

1457

1460

1463

CODA

Coda is the Latin term for "tail" and, a tail is usually at the end. The one extra bar (1465) is the tail that has been added on to be the "end" of the song. Therefore that bar is called the "Coda". When ever you are asked to play the Coda - it is the tail piece at the end. In future lessons, the Coda may be several bars long.



№ 6.20 - INCY WINCY

1466

1469

1470

1472

1474

1475

1478

1481



No 6.21 JINGLE BELLS - Can you find the Coda?

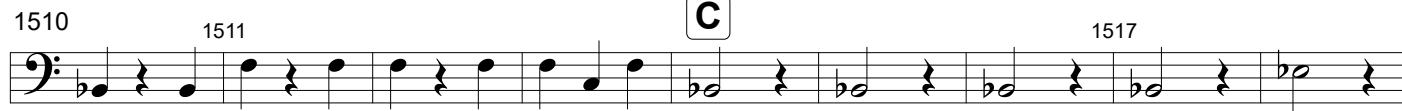


No 6.22 - CONCERT TIME TRIO 1, MEDLEY 7
Three in Three, Surprise, When the Saints, Drum Away, Bilby Bomp.

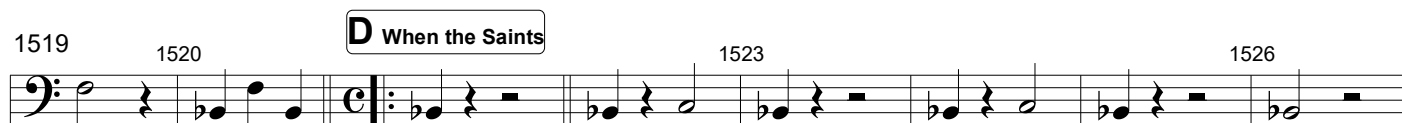
A Three in Three



B Surprise



C



D When the Saints



E Drum Away

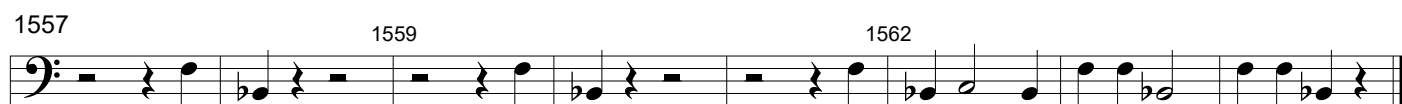


Hand Claps

F Bilby Bomp



G



No 6.23- SOLO 9 - (MEDLEY 7)

Three in Three, Surprise, When the Saints, Drum Away, Bilby Bomp.

1565

1568

A Three in Three

1571

Soloist

Acomp-
niment

Chords: F, Eb, Bb, F7, Bb, F7, F, Dm

B Surprise

1577

1580

C

Chords: Bb, Bb, Dm, Bb, F7, Bb, F7, Bb

1583

1586

D When the Saints

Chords: Eb, Bb, Dm, Bb, Bb, F7, Bb

1592

1595

1598

Chords: F7, Bb, Bb, F7, Bb, F7, Bb, Gm, A7 3fr

1601 1604 1607

E Drum Away

Foot stomps

1608 1610 1613

F Bilby Bomp

1618 1619 1622

G

1625 1628 1631

No 6.24 - CONCERT TRIO 2, MEDLEY 8
 "On the Bridge of Avigon, A La Rueda, Dreydl Song, Untitled."

1633

1634

A Avignon. (French)

1637



1638

1640

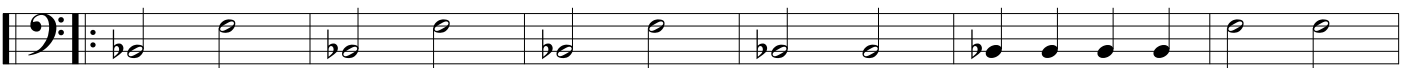
1643



B A La Rueda.(Spanish)

1646

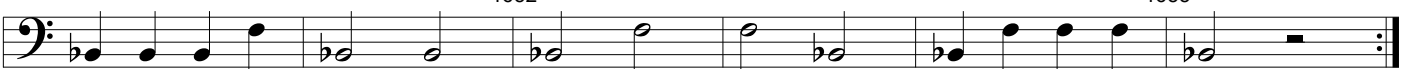
1649



1650

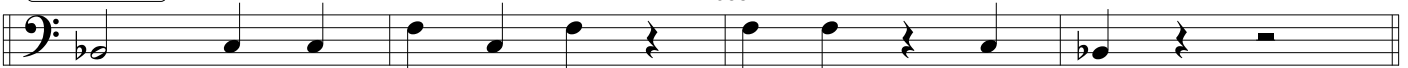
1652

1655



C Percusson

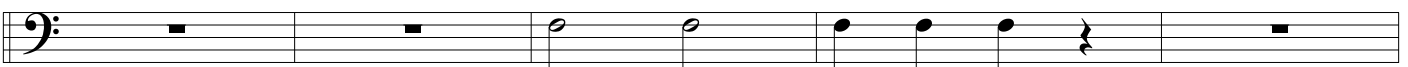
1658



D Dredyl. (Hungarian Hanukkah)

1661

1664





Timps Page 97
 № 6.25- SOLO10 - (MEDLEY 8)

"On the Bridge of Avigon, A La Rueda, Dreydl Song, Untitled."

1693 1694 1697

A Avignon. (French)

Soloist

Acomp-niment

1699 1700 1703

B A La Rueda.(Spanish)

1706 1709

1710 1712 1715

C Hand Claps

Change "C" to "E♭"

1718

D Dredyl. (Hungarian Hanukkah)

1721

1724

1726

1727

E

1730

1731

1733

Timps Page 99
No 6.25 - Solo 10 continued.

F Untitled

1739

1739

B $\flat$ Am B $\flat$ F7 B $\flat$ F7 B $\flat$ F7 B $\flat$ F7 F7

1740

1742

1740 1742

B $\flat$ F7 B $\flat$ F7 F7 B $\flat$ F7 F7 B $\flat$

G Sur le pont d' Avignon

1745

1745

B $\flat$ F B $\flat$ F7 B $\flat$ F7 B $\flat$ F7

1748

1751

1748 1751

B $\flat$ F B $\flat$ F7 B $\flat$ F F7 B $\flat$

Stage 6

DRUMS

With "When the Saints", pay particular attention to the fact the the 1st beat of some bars is a rest.

№ 6.19 - WHEN THE SAINTS

1448

1451

1454

1457

1460

1463

CODA

Coda is the Latin term for "tail" and, a tail is usually at the end. The one extra bar (1465) is the tail that has been added on to be the "end" of the song. Therefore that bar is called the "Coda". When ever you are asked to play the Coda - it is the tail piece at the end. In future lessons, the Coda may be several bars long.



№ 6.20 - INCY WINCY

1466

1469

1470

1472

1474

1475

1478

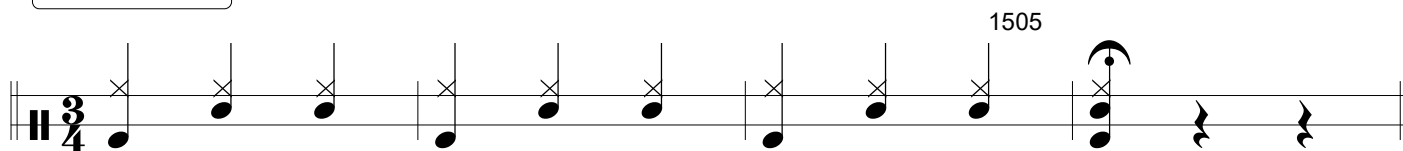
1481

№ 6.21 JINGLE BELLS - Can you find the Coda?

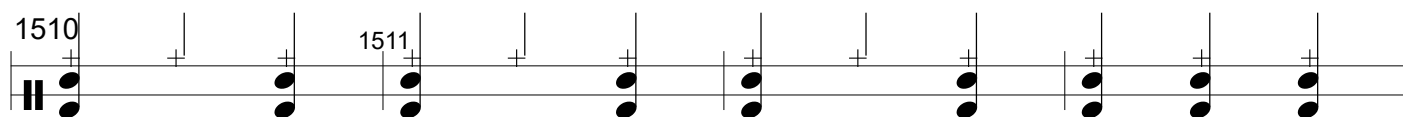
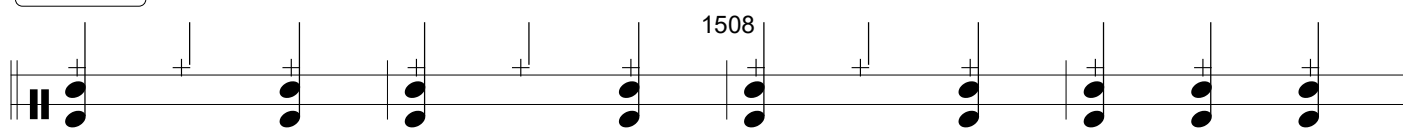
Drum notation for measures 1482 through 1499. The notation is written on a single staff with a common time signature (C). The notes are represented by 'x' marks above the staff, indicating specific drum hits. The measures are numbered 1482, 1484, 1487, 1490, 1492, 1493, 1496, 1497, and 1499. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure (1499) ends with a double bar line, indicating the end of the piece.

№ 6.22 - CONCERT TIME TRIO 1, MEDLEY 7

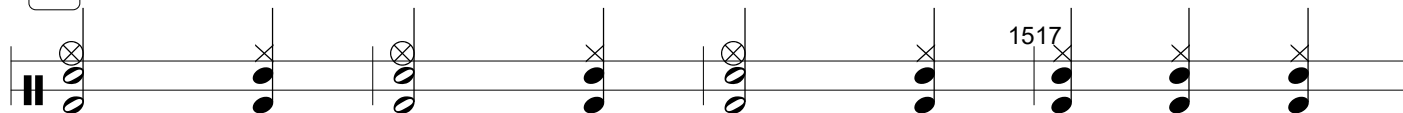
A Three in Three Three in Three, Surprise, When the Saints, Drum Away, Bilby Bomp.



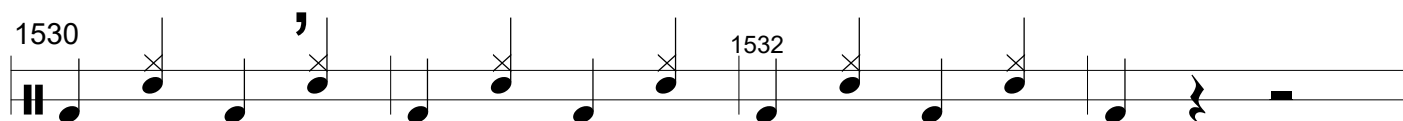
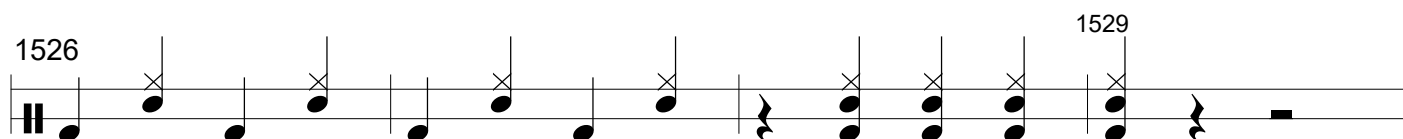
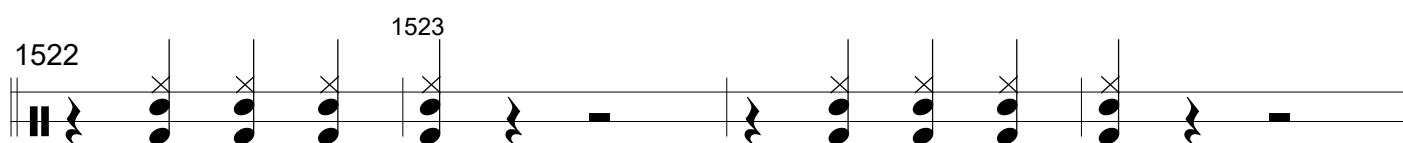
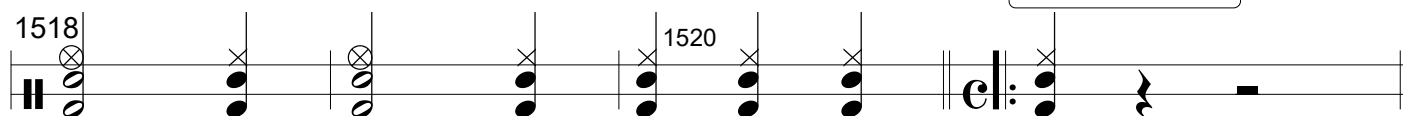
B Surprise



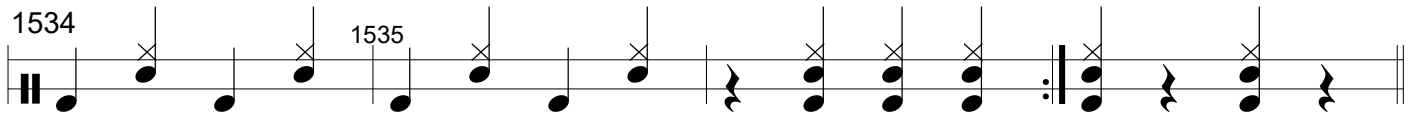
C



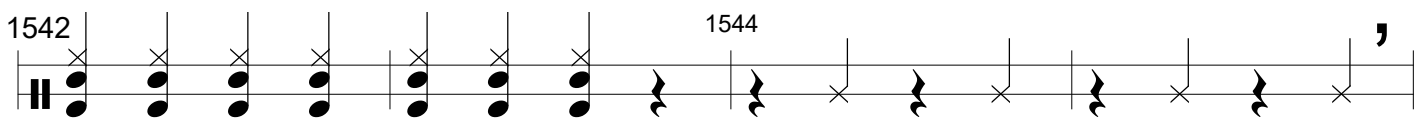
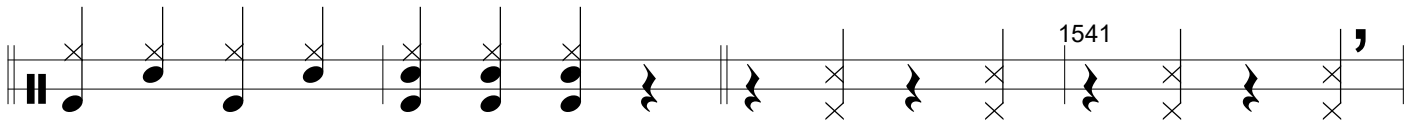
D When the Saints



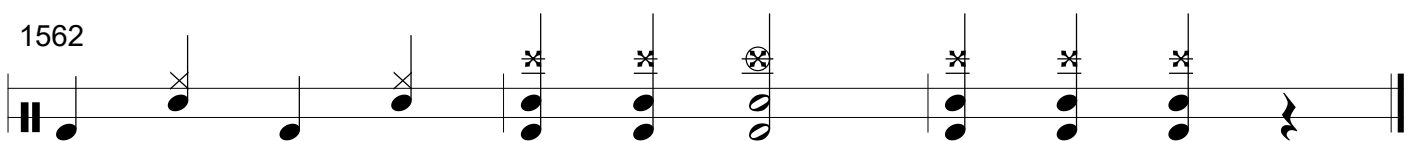
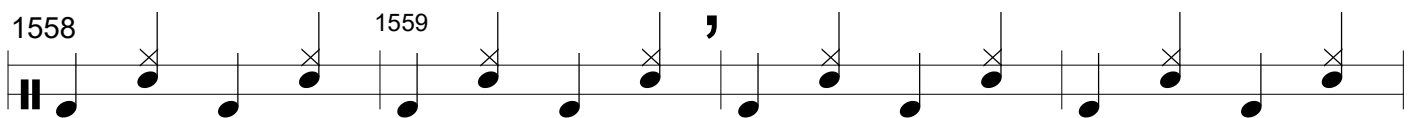
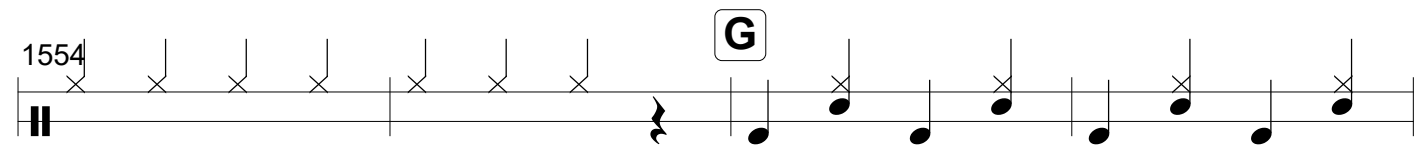
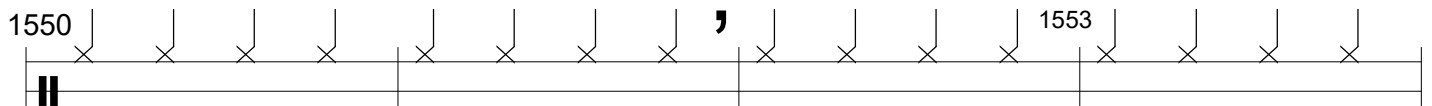
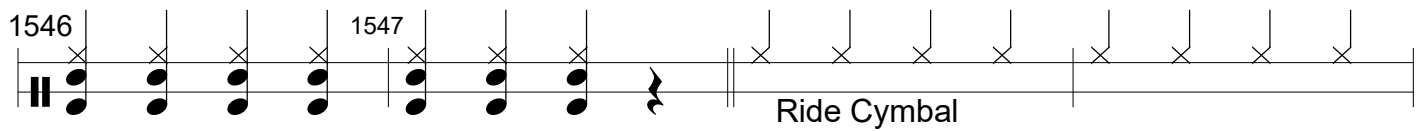
№ 6.22 - Concert Time Trio 1, continued.



E Drum Away



F Bilby Bomp



Drums Page 92

№ 6.23- SOLO 9 - (MEDLEY 7)

Three in Three, Surprise, When the Saints, Drum Away, Bilby Bomp.

Soloist

A Three in Three

1565 1568 1571

Accompiment

B Surprise

1577 1580

C

D When the Saints

1583 1586

1592 1595 1598

The musical score is divided into four systems, each with a Soloist part and an Accompaniment part. The Soloist part is written in 3/4 time, and the Accompaniment part is written in 3/4 time. The score includes various musical notations, including notes, rests, and chords. The sections are labeled A (Three in Three), B (Surprise), C, and D (When the Saints). The measures are numbered 1565, 1568, 1571, 1577, 1580, 1583, 1586, 1592, 1595, and 1598. The chords are indicated by letters and numbers, such as F, Eb, Bb, F7, Bb, F7, F, Dm, Bb, Dm, Bb, F7, Bb, F7, Bb, E, Bb, Dm, Bb, F7, Bb, Gm, and A7. The Soloist part includes various rhythmic patterns, including eighth notes, sixteenth notes, and rests. The Accompaniment part includes various rhythmic patterns, including eighth notes, sixteenth notes, and rests. The score is written in a key signature of one flat (Bb).

Hand Claps or thigh claps

E Drum Away

1601 1604 1607

Cm7 3fr. B $\flat$ F7 B $\flat$ F B $\flat$ F7 E $\flat$ 7 B $\flat$ B $\flat$

Foot stomps

1608 1610 1613

F7 B $\flat$

F Bilby Bomp

Ride Cymbal

1619 1622

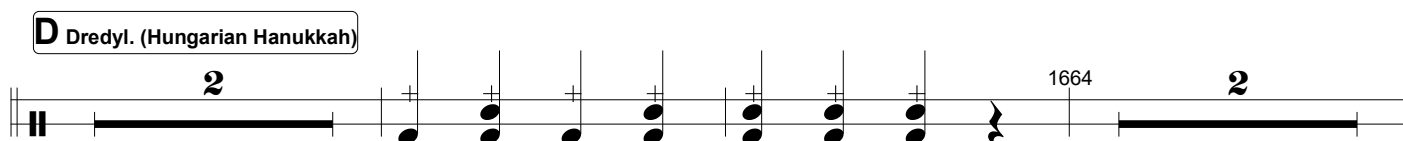
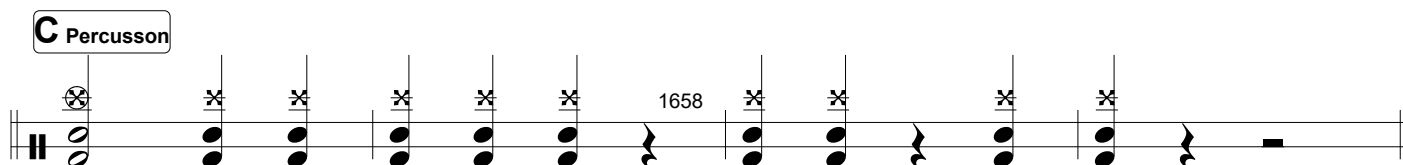
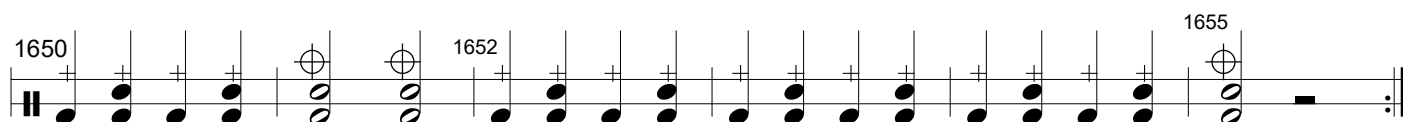
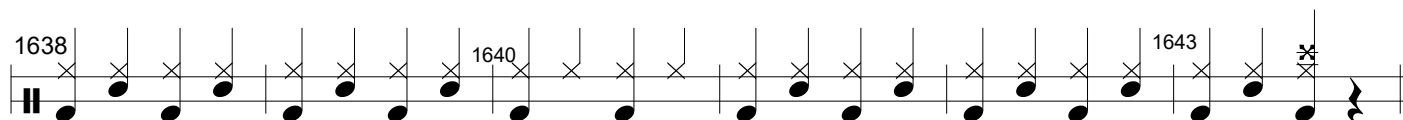
B $\flat$ E $\flat$ F B $\flat$ E $\flat$ F B $\flat$ E $\flat$ F B $\flat$ F7 B $\flat$ F7 G B $\flat$ 3fr.

1625 1628 1631

E $\flat$ F B $\flat$ E $\flat$ F B $\flat$ E $\flat$ F B $\flat$ F7 B $\flat$ F7 B $\flat$

Drums Page 94, 95A

No 6.24 - CONCERT TIME TRIO 2, MEDLEY 8 "On the Bridge of Avigon, A La Rueda, Dreydl Song, Untitled."

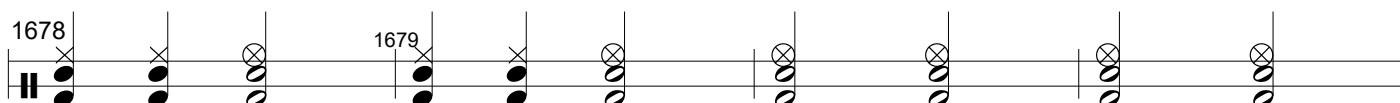
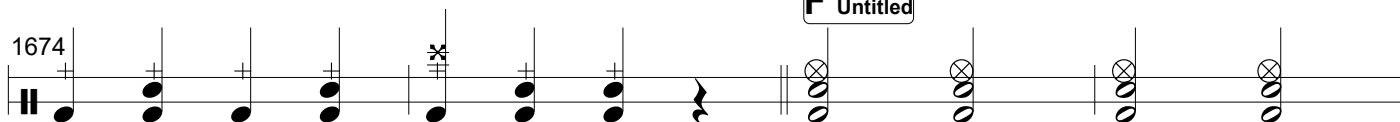


Drums Page 95B,96

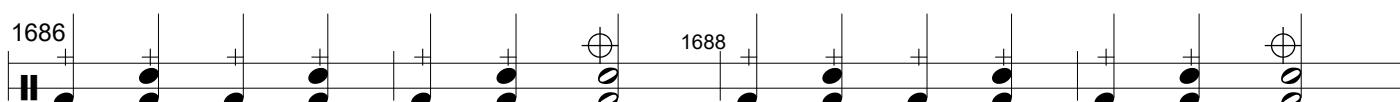
E



F Untitled



G Sur le pont d' Avignon



№ 6.25- SOLO10 - (MEDLEY 8)

"On the Bridge of Avignon, A La Rueda, Dreydl Song, Untitled."

A Avignon. (French)

1693 1694 1697

Soloist

Accompaniment

Chords: B $\flat$, F7, B $\flat$, F7, B $\flat$, F7, B $\flat$, B $\flat$, F, B $\flat$, F7, B $\flat$

1699 1700 1703

Chords: F7, B $\flat$, F7, B $\flat$, F, B $\flat$, F7, B $\flat$, F7, B $\flat$

B A La Rueda. (Spanish)

1706 1709

Chords: B $\flat$, F7, B $\flat$, B $\flat$, F7, B $\flat$, B $\flat$, E $\flat$, B $\flat$

1710 1712 1715

Chords: B $\flat$, F7, B $\flat$, B $\flat$, F, B $\flat$, F7, B $\flat$, F7, A $^\circ$ 7, B $\flat$

C Hand Claps

№ 6.25 - Solo 10 continued.

1718

Hand Claps section, measures 1718-1723. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment with chords and a melody line. The chords are: Bb, F7, Bb, Eb, Bb, Bb, Eb, F7, Bb, F7. The melody line consists of eighth and quarter notes, with rests. The bass line consists of quarter and eighth notes.

D Dredyl. (Hungarian Hanukkah)

Dredyl. (Hungarian Hanukkah) section, measures 1721-1728. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment with chords and a melody line. The chords are: Bb, F7, Bb, F7, Bb, F7, Gm4, F, Bb, F7. The melody line consists of eighth and quarter notes, with rests. The bass line consists of quarter and eighth notes.

E

Section E, measures 1726-1730. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment with chords and a melody line. The chords are: Bb, F7, Bb, F, Bb, Bb, Bb, Bb, F7, Bb. The melody line consists of eighth and quarter notes, with rests. The bass line consists of quarter and eighth notes.

Section E, measures 1731-1735. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment with chords and a melody line. The chords are: F7, F7, F7, Bb, F7, Bb, F7, Bb. The melody line consists of eighth and quarter notes, with rests. The bass line consists of quarter and eighth notes.

F Untitled

Musical score for 'Untitled' (Section F). The score is written for piano (treble and bass staves) and drums (top staff). The key signature is B-flat major (two flats). The drum staff uses a simplified notation with 'x' for cymbals and circles for other drums. The piano accompaniment includes chords and single notes. The sequence of chords is: Bb, Am, Bb, F7, Bb, F7, Bb, F7, Bb, F7, F7. Measure numbers 1739 and 1740 are indicated.

Continuation of the musical score for 'Untitled' (Section F). The sequence of chords is: Bb, F7, Bb, F7, F7, Bb, F7, F7, Bb. Measure numbers 1740 and 1742 are indicated.

G Sur le pont d' Avignon

Musical score for 'Sur le pont d' Avignon' (Section G). The score is written for piano (treble and bass staves) and drums (top staff). The key signature is B-flat major (two flats). The drum staff uses a simplified notation with 'x' for cymbals and circles for other drums. The piano accompaniment includes chords and single notes. The sequence of chords is: Bb, F, Bb, F7, Bb, F7, Bb, F7. Measure numbers 1745 and 1748 are indicated.

Continuation of the musical score for 'Sur le pont d' Avignon' (Section G). The sequence of chords is: Bb, F, Bb, F7, Bb, F, F7, Bb. Measure numbers 1748 and 1751 are indicated.

Stage 6

AUXILLIARY

With "When the Saints", pay particular attention to the fact the the 1st beat of some bars is a rest.

№ 6.19 - WHEN THE SAINTS

1448

1451

1454

1457

1460

1463

CODA

Coda is the Latin term for "tail" and, a tail is usually at the end. The one extra bar (1465) is the tail that has been added on to be the "end" of the song. Therefore that bar is called the "Coda". When ever you are asked to play the Coda - it is the tail piece at the end. In future lessons, the Coda may be several bars long.



№ 6.20 - INCY WINCY

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1481



№ 6.21 JINGLE BELLS - Can you find the Coda?

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№ 6.22 - CONCERT TIME TRIO 1, MEDLEY 7
Three in Three, Surprise, When the Saints, Drum Away, Bilby Bomp.

A Three in Three

1505

B Surprise

1508

1510

1511

C

1517

D When the Saints

1518

1520

el:

1523

1526

1527

1529

1532

1535

№ 6.22 - Concert Time Trio 1, continued.

1537

E Drum Away

1541

1544

1545

1547

F Bilby Bomp

1549

1550

1553

G

1557

1559

1561

1562

Three in Three, Surprise, When the Saints, Drum Away, Bilby Bomp.

A Three in Three

1565 1568 1571

Soloist

Acomp-

F Eb Bb F7 Bb F7 F

B Surprise

1573 1577 1580

Dm Bb Bb Dm Bb F7 Bb F7

C

1583 1586

Bb Eb Bb Dm Bb Bb F7

D When the Saints

1591 1592 1595 1598

Bb F7 Bb Bb F7 Bb F7 Bb

Hand Claps or thigh claps

1600 1601 1604 1607

E Drum Away

Foot stomps

Gm 3fr. A°7 Cm7 3fr. B♭ F7 B♭ F B♭ F7 E♭7 B♭ B♭

1608 1610 1613

F Bilby Bomp

F7 B♭ B♭ E♭ F

1618 1619 1622

G

B♭ E♭ F B♭ E♭ F B♭ F7 B♭ F7 G 3fr. B♭

1625 1628 1631

E♭ F B♭ E♭ F B♭ E♭ F B♭ F7 B♭ F7 B♭

№ 6.24 - CONCERT TIME TRIO 2, MEDLEY 8
 "On the Bridge of Avigon, A La Rueda, Dreydl Song, Untitled."

1633 1634 1637

A Avignon. (French)

1638 1640 1643

B A La Rueda. (Spanish)

1646 1649

1650 1652 1655

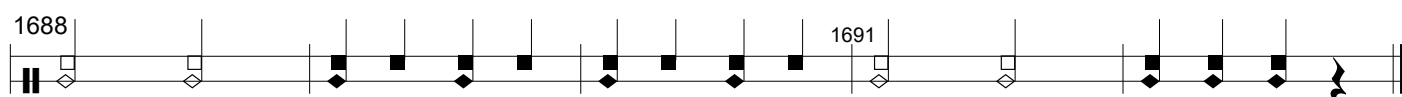
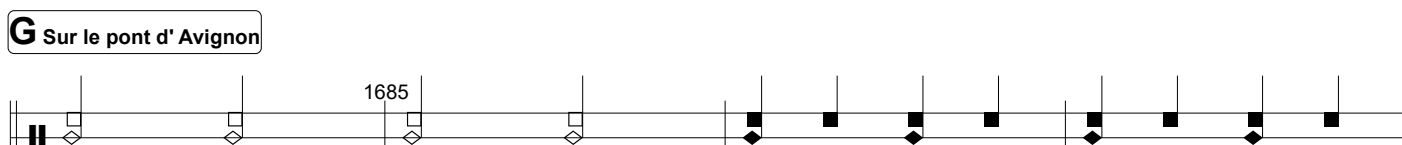
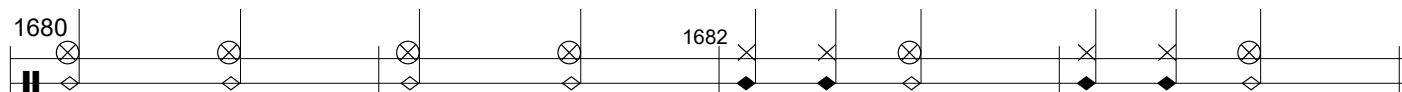
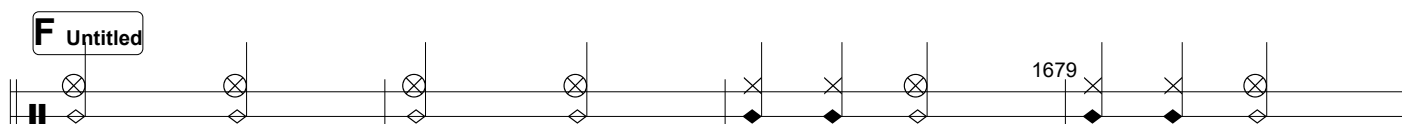
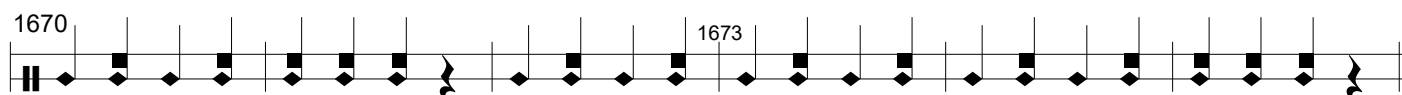
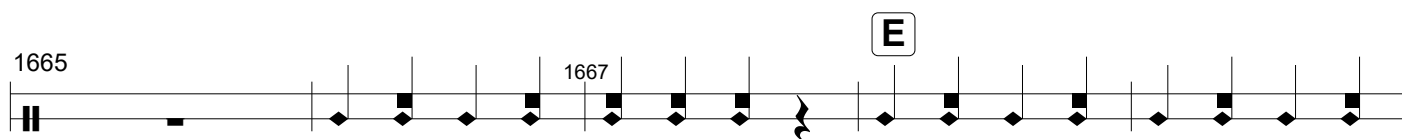
C Percussion

1658

D Dredyl. (Hungarian Hanukkah)

1661 1664

№ 6.24 - Concert Time Trio 2, continued.



№ 6.25- SOLO10 - (MEDLEY 8)

"On the Bridge of Avigon, A La Rueda, Dreydl Song, Untitled."

A Avignon. (French)

1693 1694 1697

Soloist

Acomp-

ment

1699 1700 1703

B A La Rueda.(Spanish)

1706 1709

1710 1712 1715

C Hand Claps

1718

D Dredyl. (Hungarian Hanukkah)

1721

1724

E

1726

1727

1730

1731

1733

1740

1742

B $\flat$ F7 B $\flat$ F7 F7 B $\flat$ F7 F7 B $\flat$

The image shows a musical score for a piece titled "The Rose Tree". The score is written for guitar and piano. The guitar part is in the key of B-flat major (two flats) and 4/4 time. It features a series of chords: B-flat, F7, B-flat, F7, F7, B-flat, F7, F7, and B-flat. The piano part is in the same key and time, featuring a melody in the right hand and a bass line in the left hand. The score is divided into two systems, with the first system starting at measure 1740 and the second system starting at measure 1742. The guitar part is written on a single staff, and the piano part is written on a grand staff (treble and bass clefs).

1748

1751

B $\flat$ F B $\flat$ F7 B $\flat$ F F7 B $\flat$

WHAT HAVE WE LEARNT?

No 6.26 - (you give it a title)

Using the notes you know, create your own composition - remember, exactly 4 counts to a bar.

1753 1754

Mallets				
Timps.				
Drums				
Aux. Perc.				

KNOWLEDGE CHECK.

(A) Name the following shapes and signs

- (i) (ii) (iii) ,
 (iv) (v) | (vi)
 (vii) (viii) (ix) ||
 (x) (xi) (xii) C

(B) What is the meaning of the following words?

- (i) Tacet
 (ii) Soli
 (iii) Tutti
 (iv) Trio
 (v) Coda

Below the following notes, write their shape names, letter names and no. of counts

Below the following notes, write their shape names, letter names and no. of counts

The image shows a musical score with four staves. The first staff is labeled 'Mallets' and the second 'Timps.'. Both have a treble clef and a common time signature 'C'. The third staff is labeled 'Drums' and the fourth 'Aux. Perc.'. Both have a common time signature 'C'. The 'Drums' staff uses various symbols: a half note, a quarter note, a quarter note with an 'x' inside a circle, a quarter note with an 'x' inside a triangle, a quarter note with an 'x' inside a square, and a quarter note with an 'x' inside a diamond. The 'Aux. Perc.' staff uses various symbols: a half note, a quarter note, a quarter note with an 'x' inside a circle, a quarter note with an 'x' inside a triangle, a quarter note with an 'x' inside a square, and a quarter note with an 'x' inside a diamond. The 'Mallets' and 'Timps.' staves show a sequence of notes: a half note, a quarter note, a quarter note with a flat, a quarter note, a quarter note with a flat, a quarter note, a quarter note, a half note, and a quarter note. The 'Drums' and 'Aux. Perc.' staves show a sequence of notes: a half note, a quarter note, a quarter note with an 'x' inside a circle, a quarter note with an 'x' inside a triangle, a quarter note with an 'x' inside a square, and a quarter note with an 'x' inside a diamond.

STAGE 6 ASSESSMENT

Composition and, Knowledge Check as above

Perform a Stage 6 tune/song from memory.

Perform your composition.

Perform in a Stage 6 Trio

Perform in a Stage 6 Band piece

Perform a Stage 6 Solo